



Portfolio

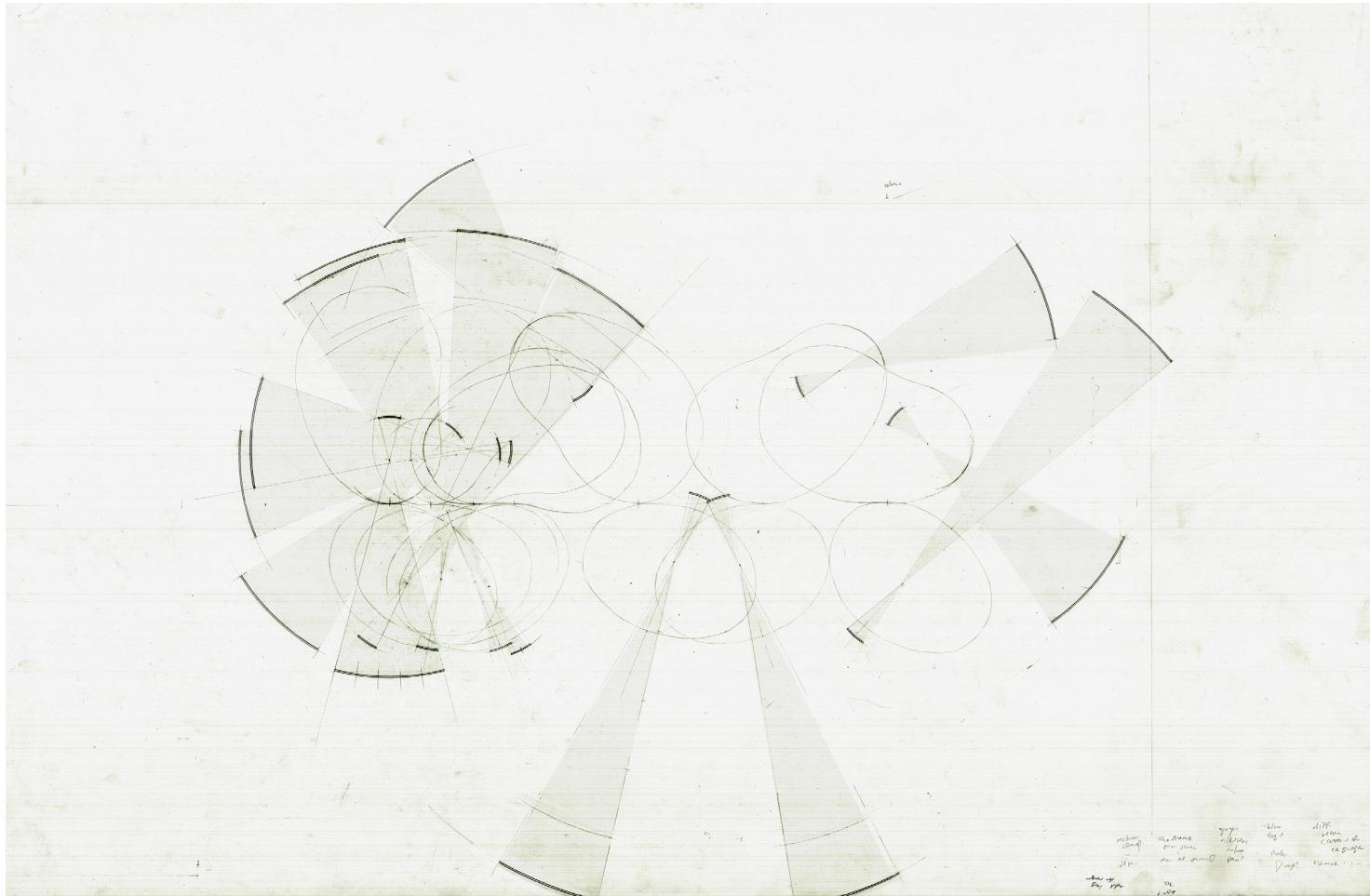
Jenny Hsiao



347-401-3861
jennnyhsiao@gmail.com

Contents

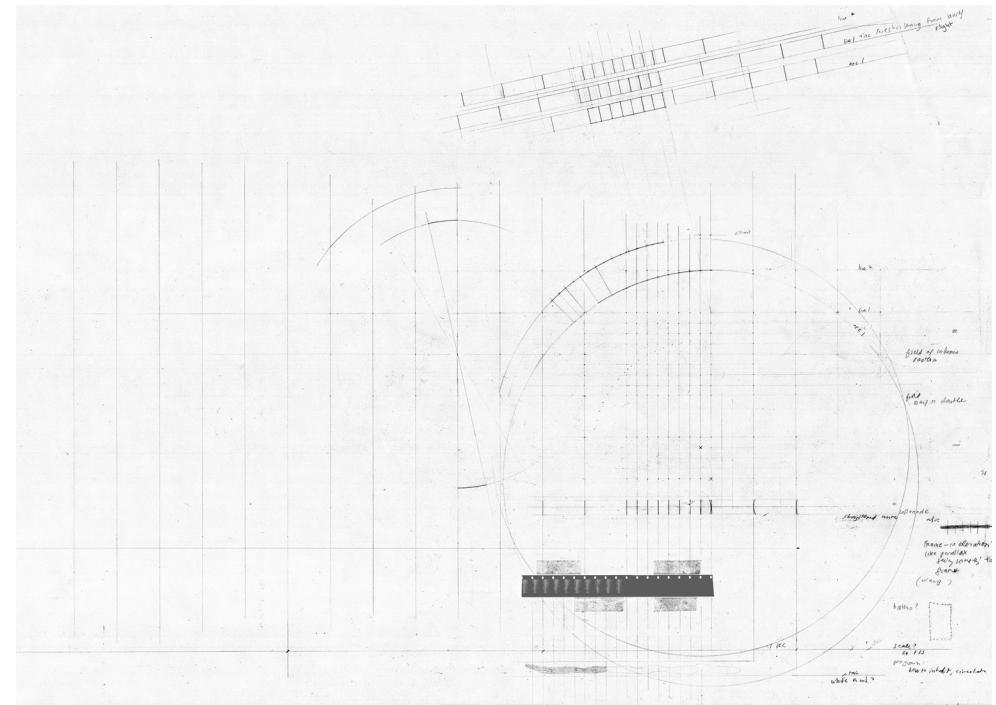
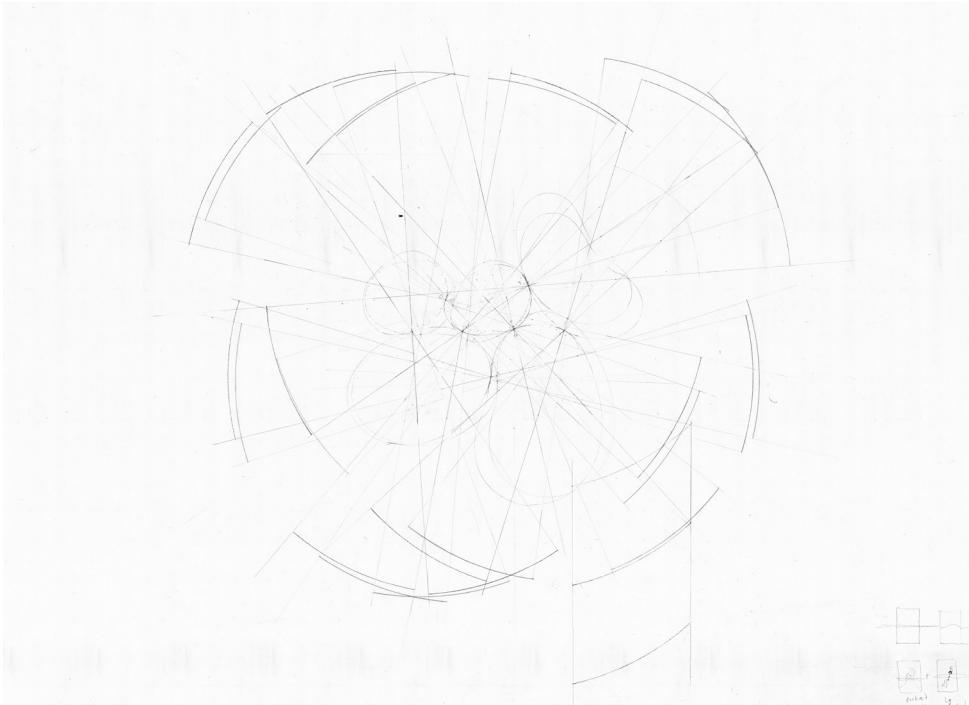
- THESIS ▶ Parenthetical Time
- URBAN STUDIO ▶ Civic Caesura : An Urban Stage on Wall Street
- DESIGN ▶ Incidental School
- DESIGN & RESEARCH ▶ Cascade Library
 - ▶ Library analysis: alcove, building technologies
- URBAN NOTATIONAL STUDIES ▶ Cross-Bronx Expressway Archipelago
- PROFESSIONAL WORK ▶ Terrace House
- RESEARCH / EXHIBITION ▶ Ocean Soup



PARENTHETICAL TIME

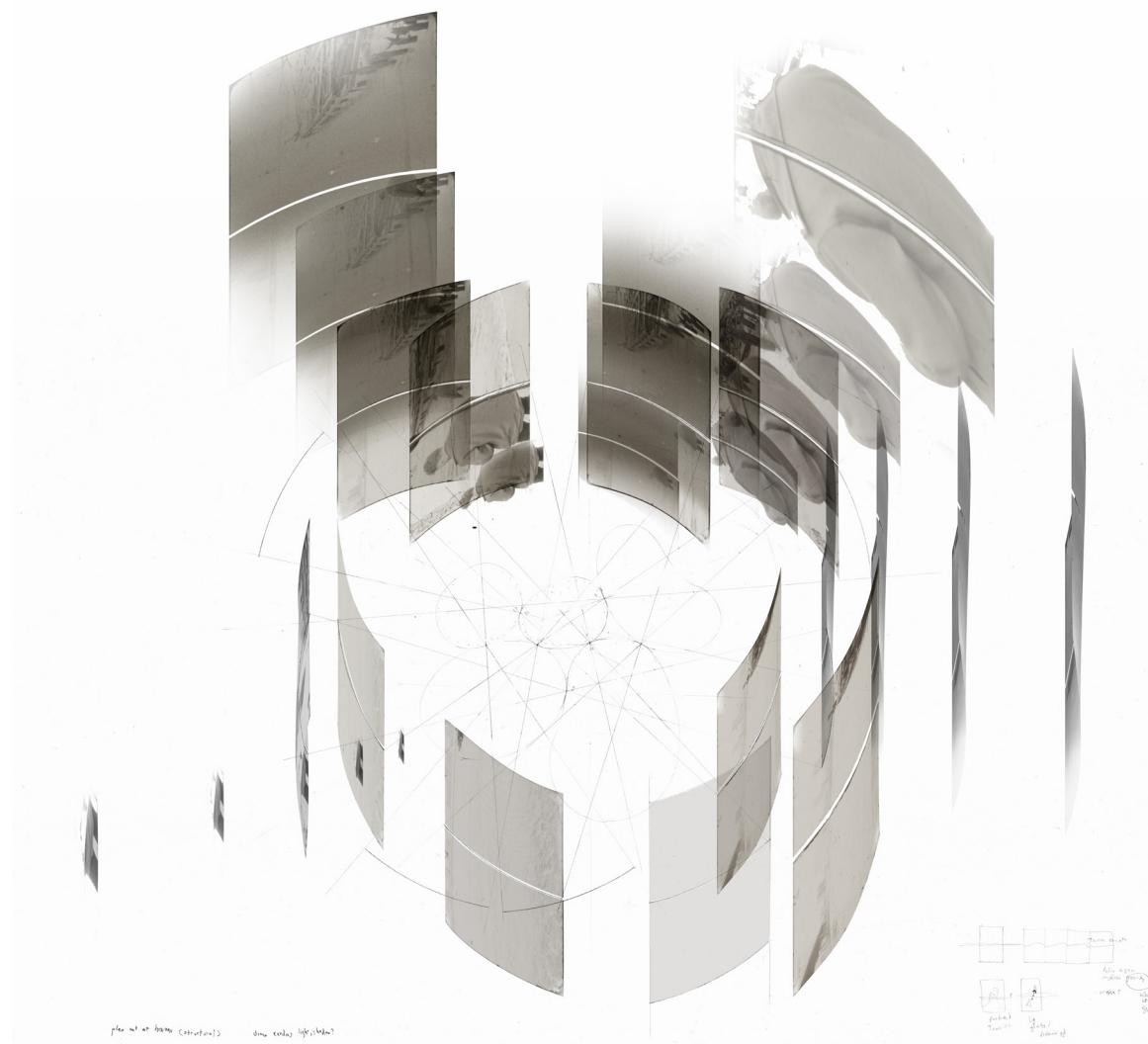
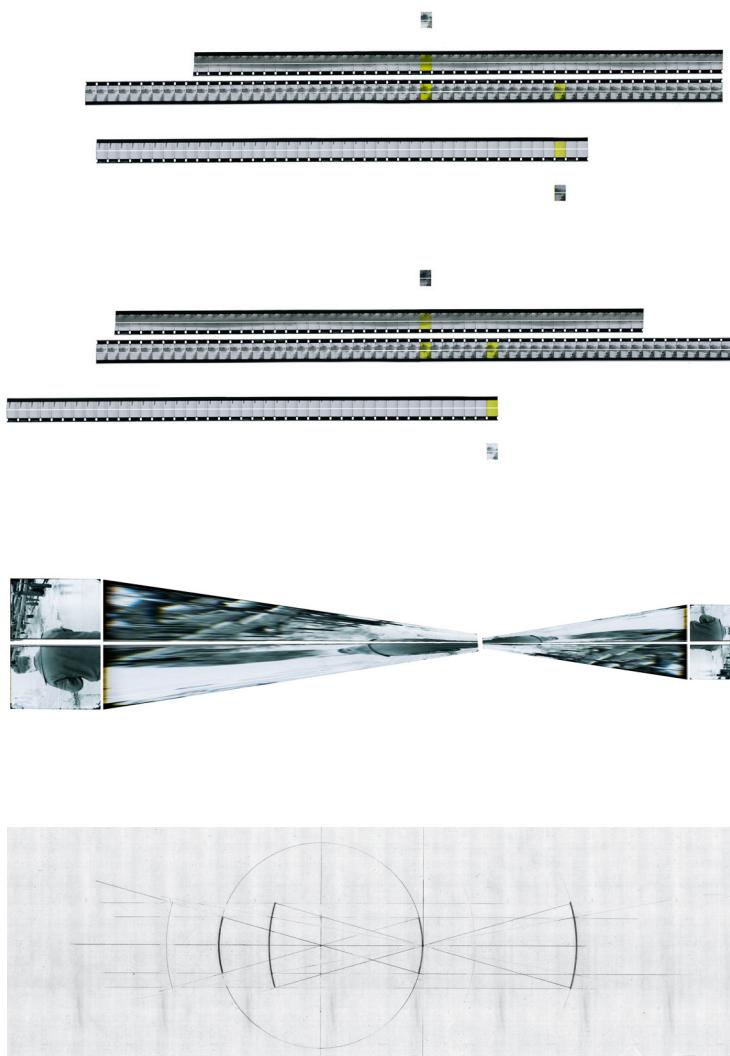
The navigation of the sea is a question of how to inhabit our world. As waves flow back and forth with the attraction of gravity, their movement is captured in their collision with a picture plane.

My thesis critiques the construction of our perception and representation of time. The modern worldview is based on a presumption of a stable horizon, privileging a sense of reality that is quantifiable and deterministic. These drawings seek a kind of time which apprehends the horizon as a state of change. What are the political implications for how we understand ourselves and each other, and what form of notation and language can we construct to make that possible?

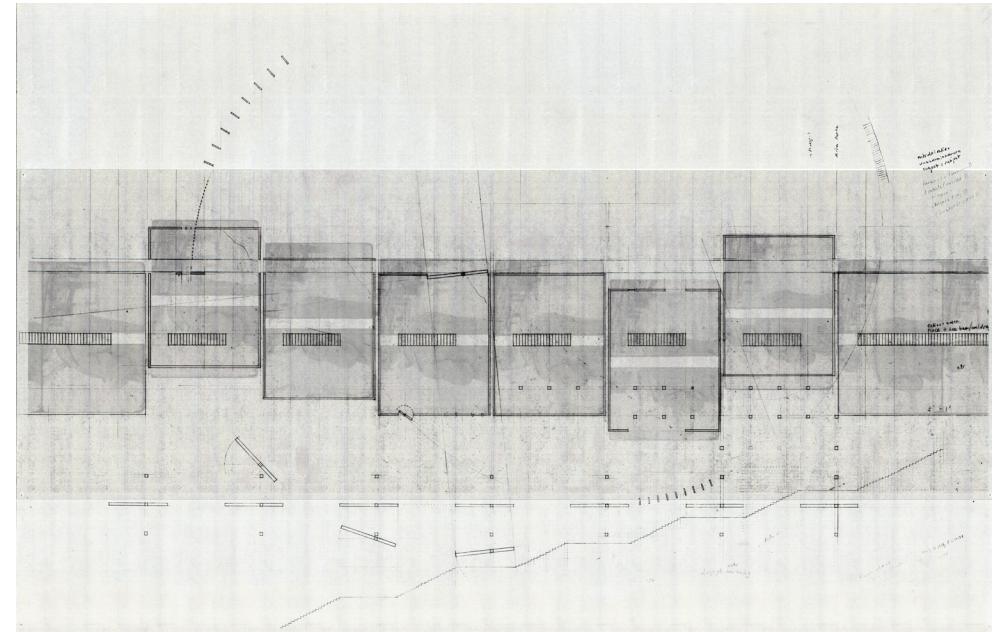
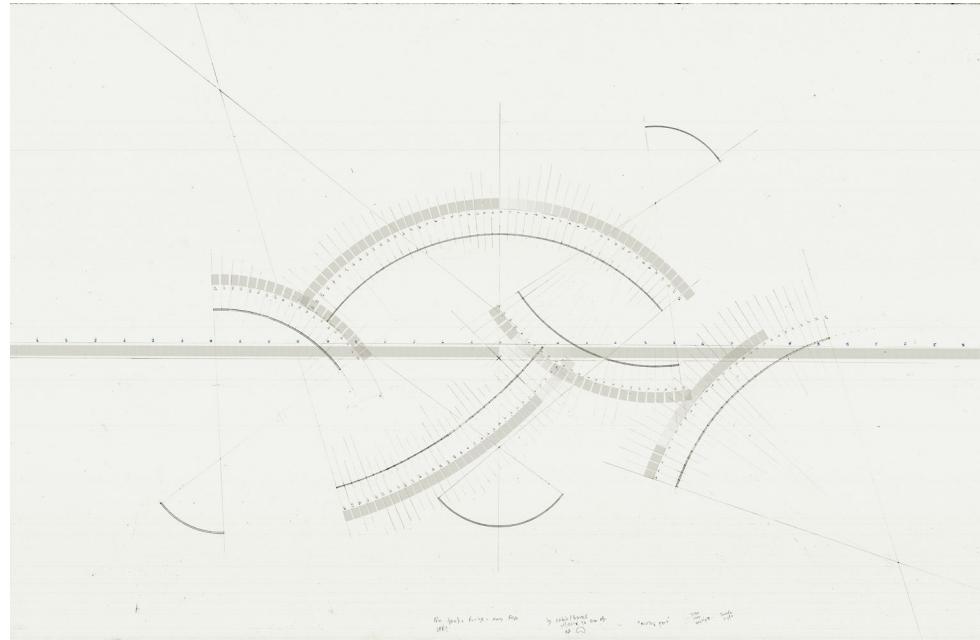


Relativity was proven by the observation of light bending around the solar eclipse: gravity distorting space and delaying time. Under an idea of time and space as elastic and relative to points of view, meaning is displaced from independent bodies to mutual relationships in motion, and to a dialectic of process and attention.

The rotating machine enacts the pull of multiple foci, whose gravities exert upon one another, sustaining elliptical movement and revolution. The rotating bodies are lined with a strip of film along their sides, each containing a different duration (number of frames). As they move together they interact at a changing set of tangencies. Their motion is in constant relation to each other, held together by a wire that runs along a track that cuts through the film.



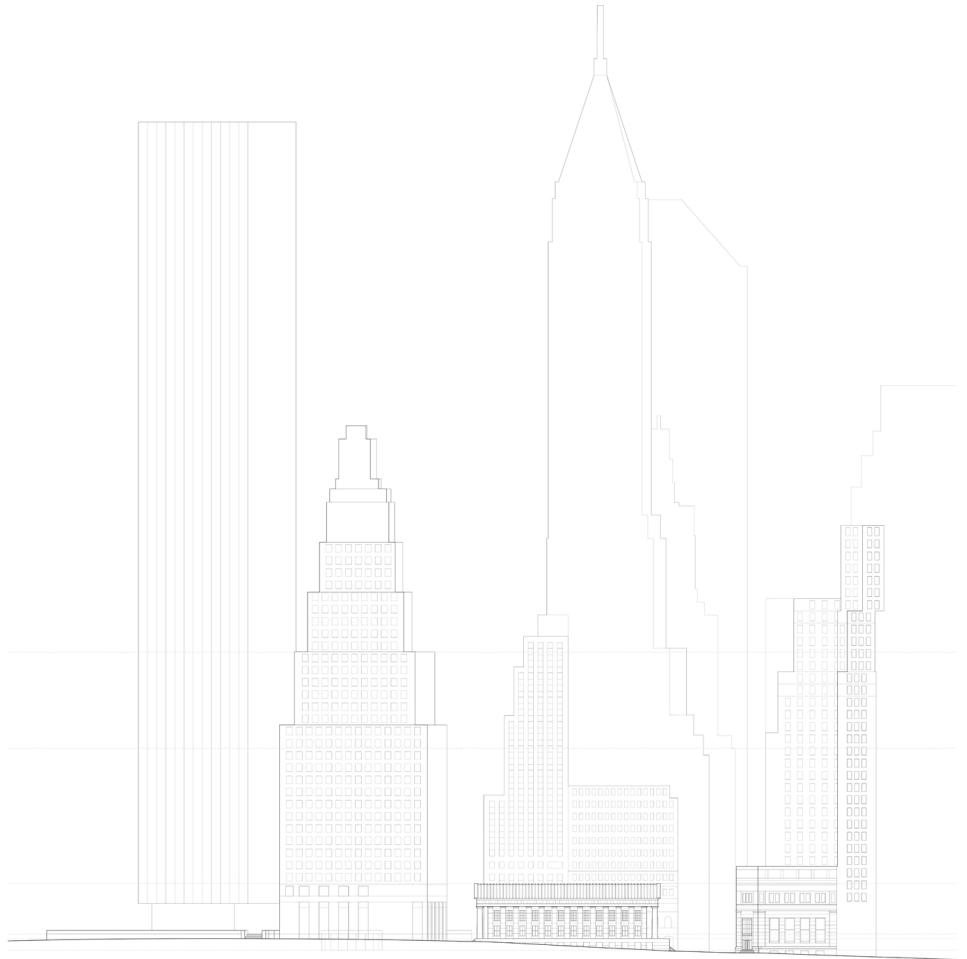
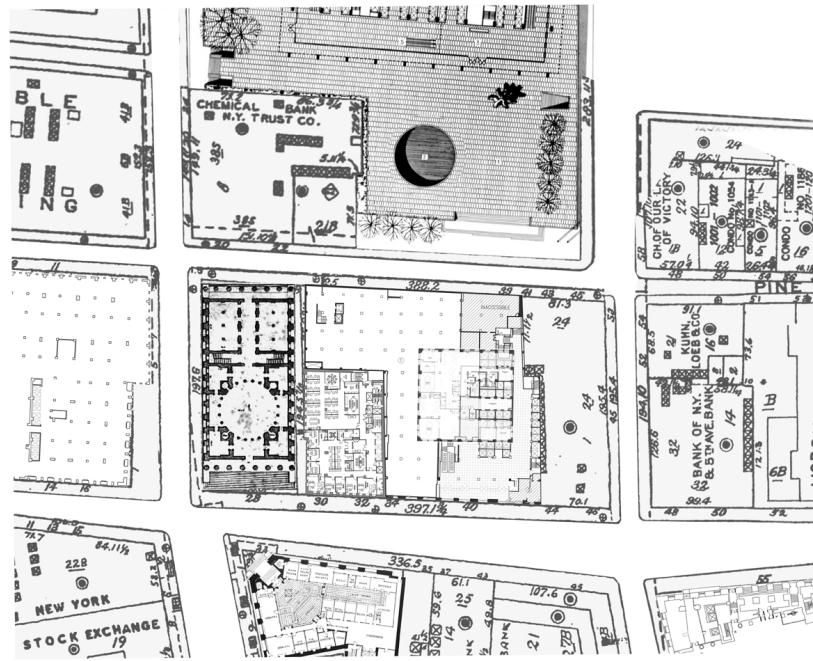
The project develops a language and conceptual structure following a logic of mass, gravity, indolence, and desire - which is temporal and elliptical. The arcing trajectories are also parenthetical notations: reverberating spaces of interiority and exteriority, of temporal multiplicities, a "marbling of elements commenting on each other like a cinematic montage." (S. E. Gontarski on Beckett) The horizon is redefined by a new mutually constituted temporal structure and its redistribution of the sensible. We then must rely on fiction, distortion, or transformation as referents for a new horizon.



Multiple perspective analysis of the Zapruder film of the JFK assassination, along the temporal and spatial reference horizon of 24 frames/second and Elm Street. The reference point of frame 0, "now" is centered: the moment of the shooting of the weapon of gun and camera.

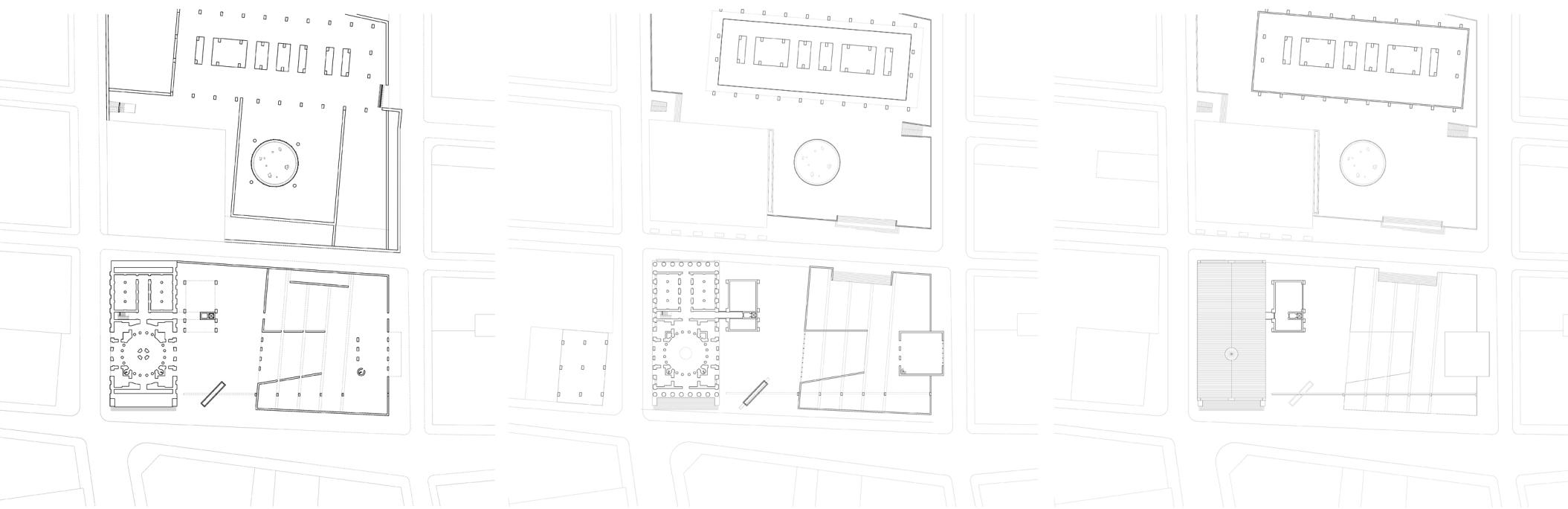
Deriving architectural space from the rotating films, these rooms are not physically but temporally adjacent. They remain connected by the horizon cut of the film, which becomes circulation: the mechanism that holds together while enabling movement.





CIVIC CAESURA: AN URBAN STAGE ON WALL STREET Diane Lewis)

Federal Hall is at the end of a previously existing waterway: it is at the top of a slope, at a natural clearing. This project proposes to reclaim an open space for gathering. The site engages a conversation between the syntax and datums of Federal Hall and Chase Plaza, between constructed ideals and natural topography, and between orthogonality and obliqueness.

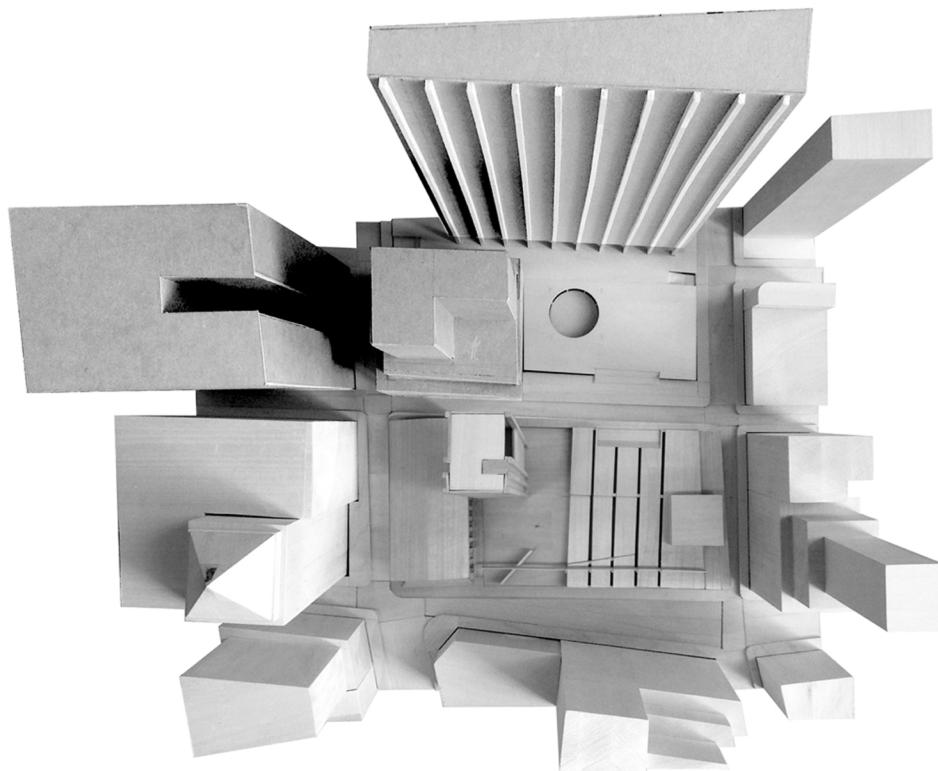


Plans at ground level, plinth level, tower level.

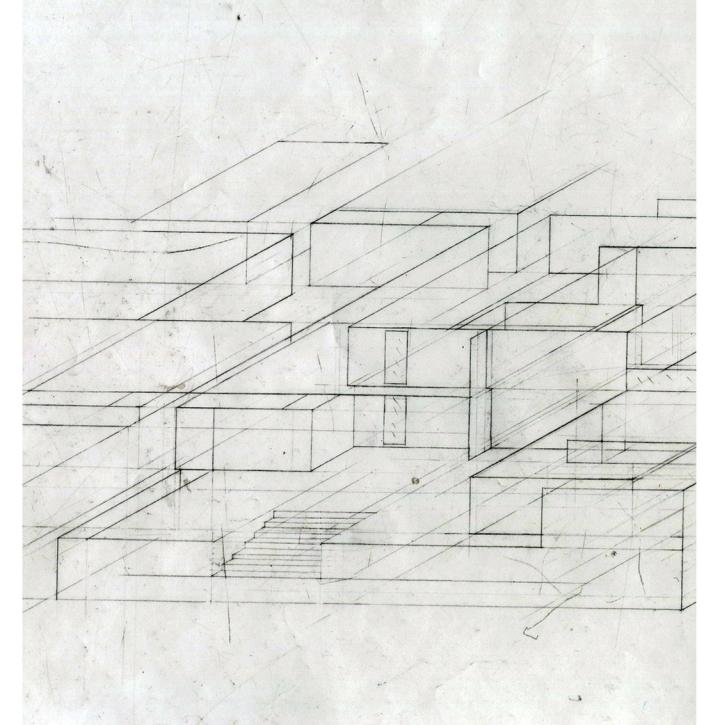
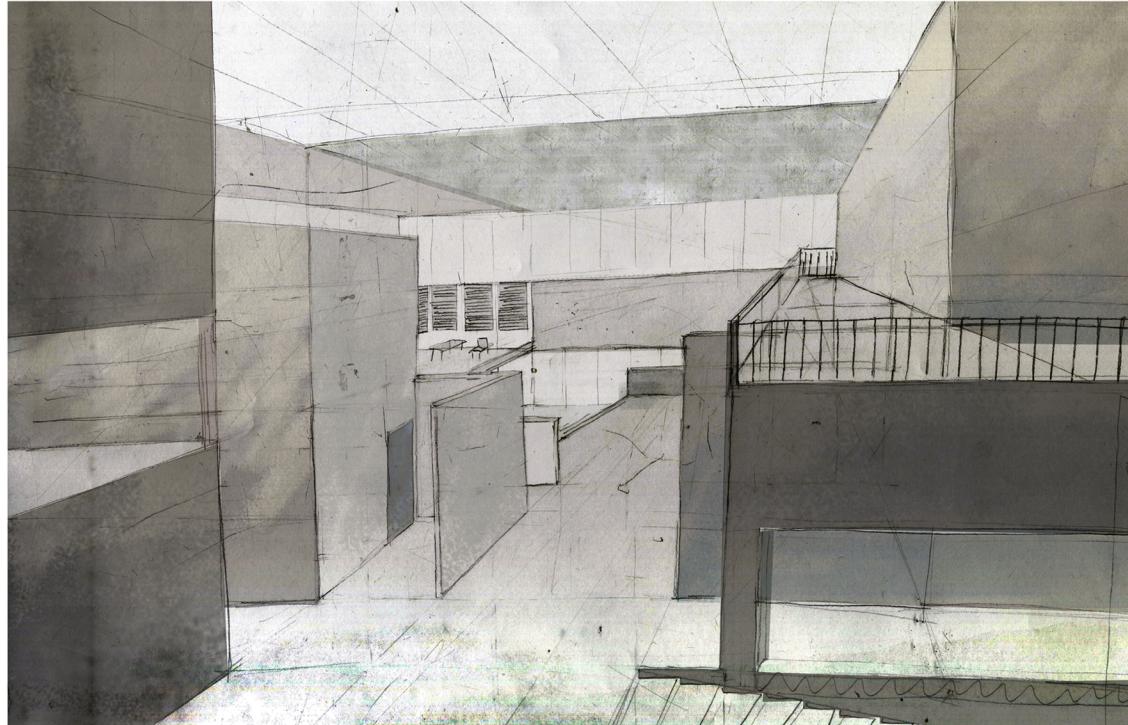
The eastern facade of Federal Hall is opened up: its main level becomes a stage on level with and facing a plinth for audience.

Its basement level is continuous with a courtyard that spans Federal Hall and the plinth.

A tower for backstage is connected back to the Federal Hall stage.



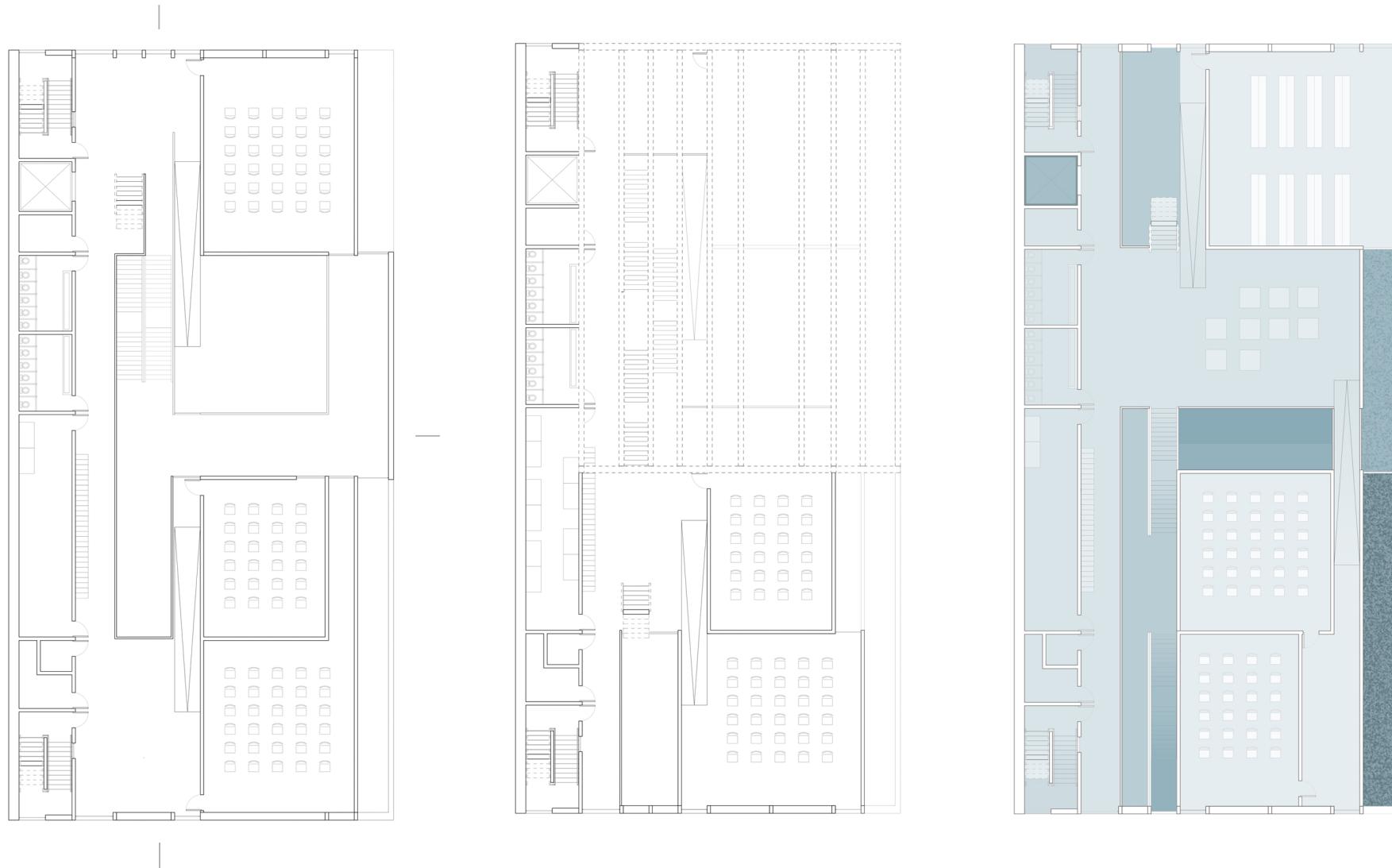




INCIDENTAL SCHOOL: High School in Lower Manhattan

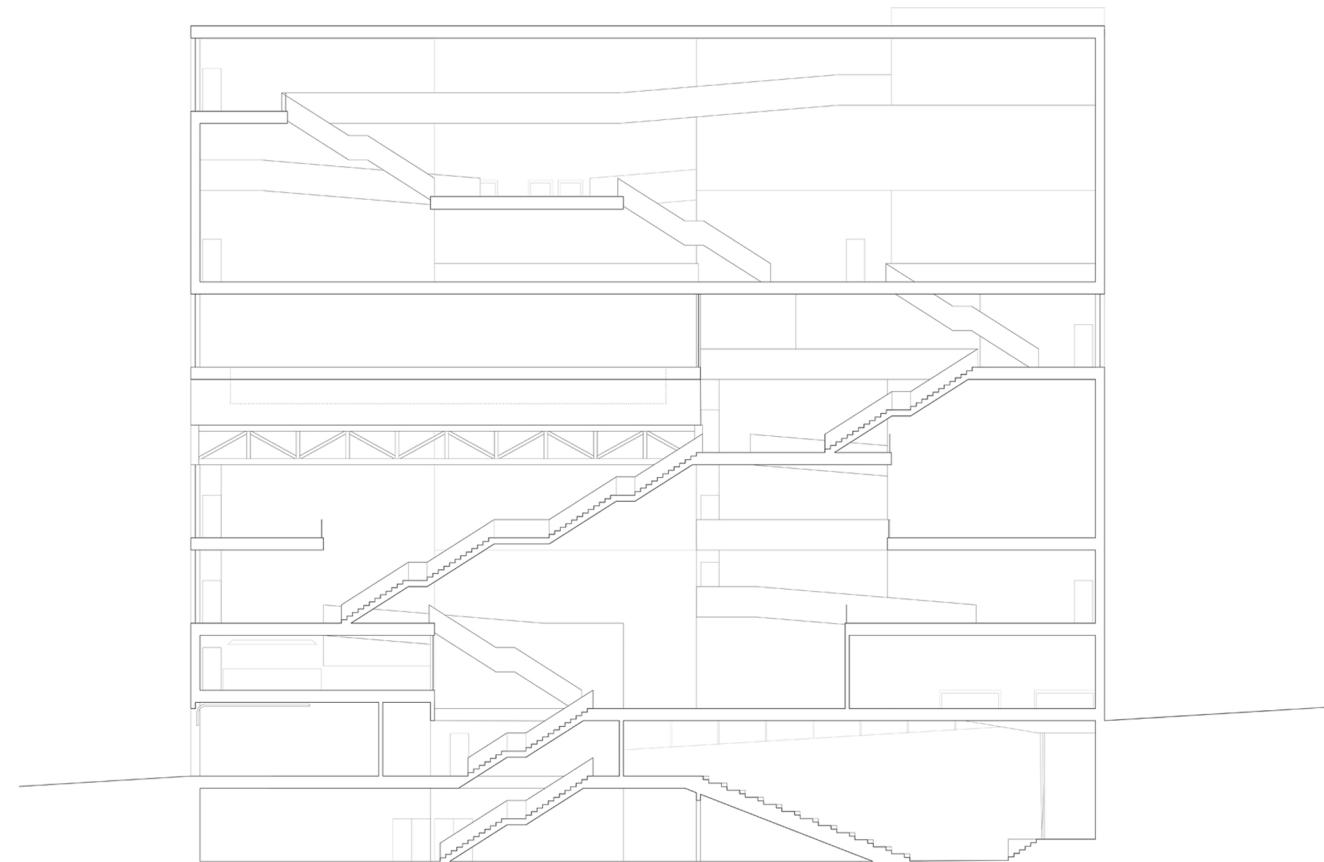
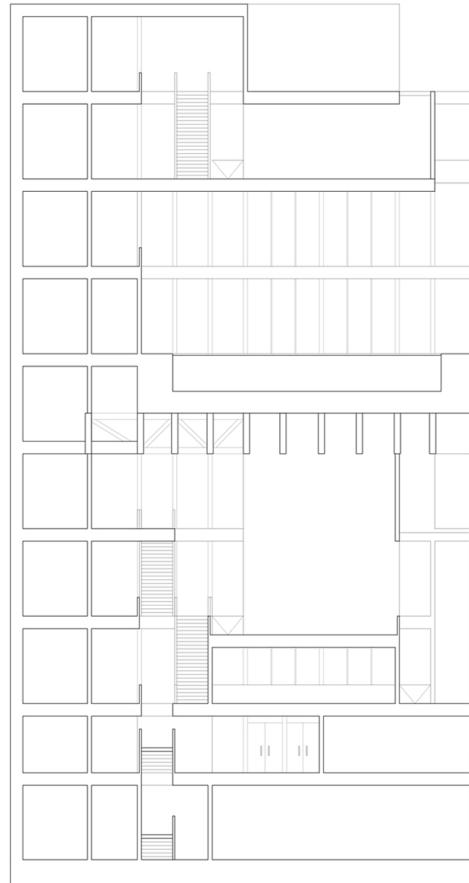
The slippage of volumes result in interstitial spaces for circulation, light-wells through multiple levels, and spaces of exploration and questioning for high school students as they begin to shape their sense of self. An interior urban landscape echoing the maze of the city beyond:

"A city without the child's particular movement is a paradox. The child discovers its identity against all odds, damaged and damaging, in perpetual danger and incidental sunshine." - Aldo van Eyck, CIAM 10, 1956



Select plans

Diagrammatic plan indicating depth (multiple levels are seen at once)



Sections through circulation

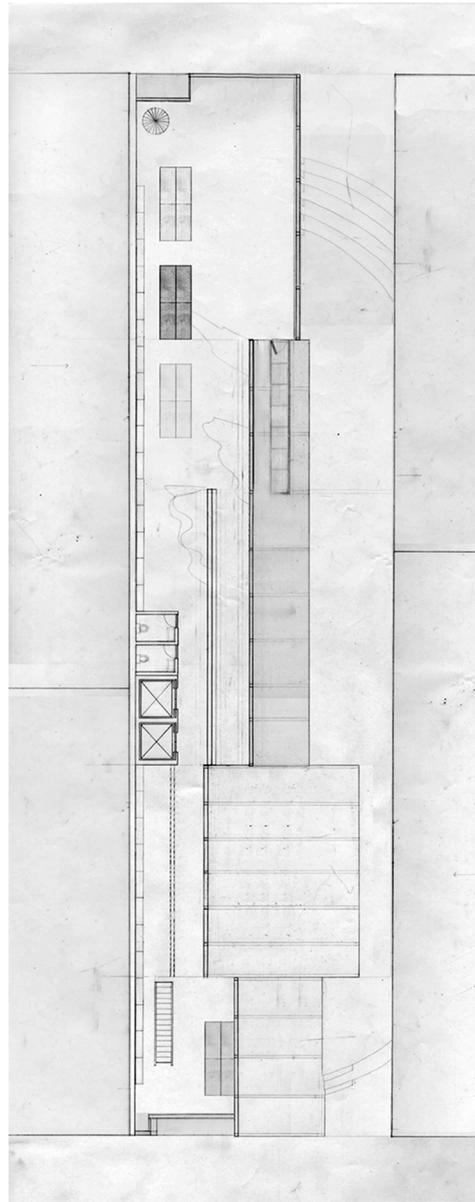
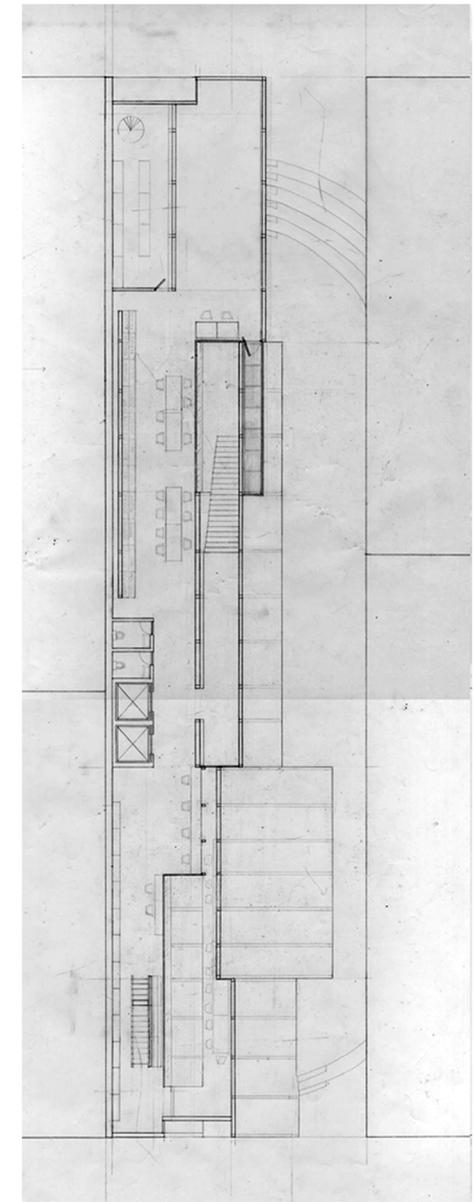
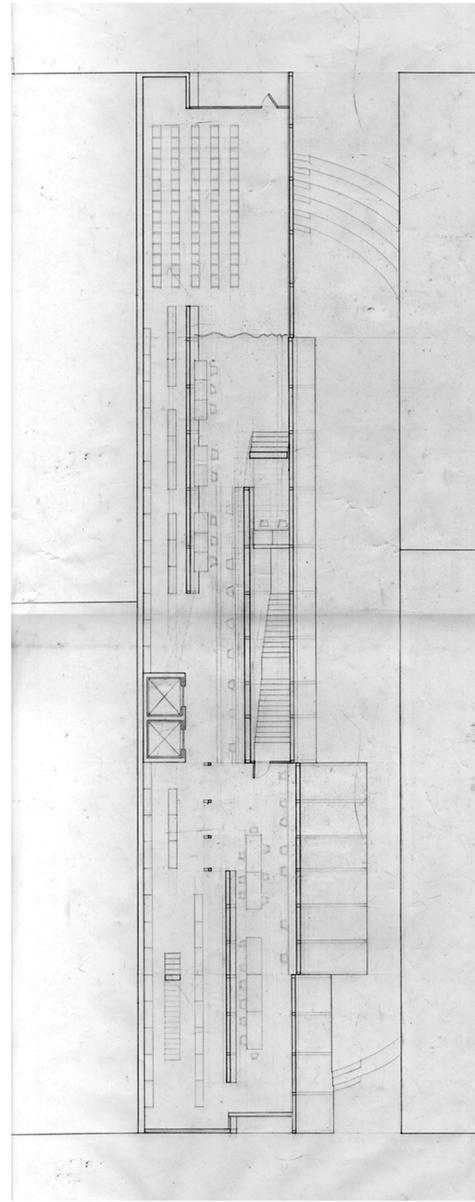
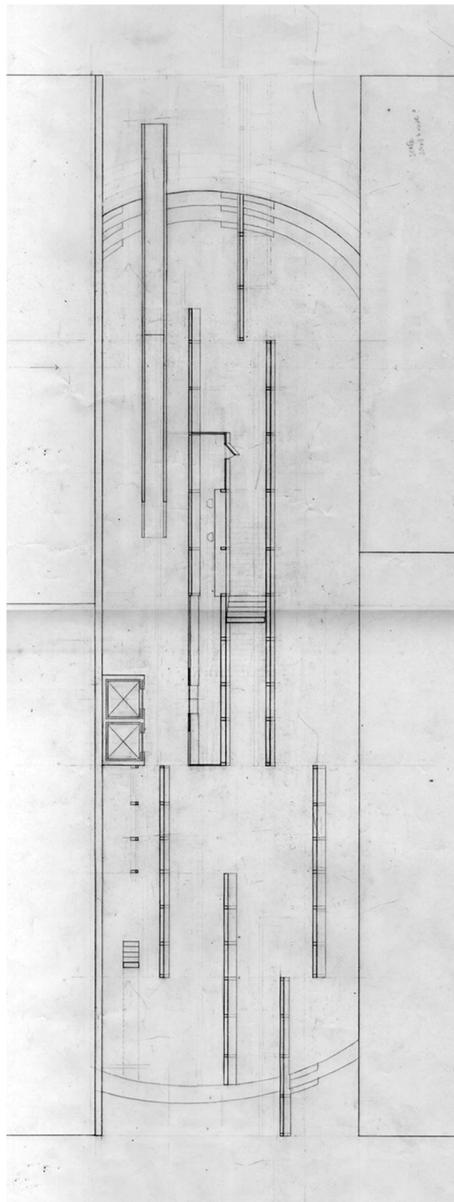


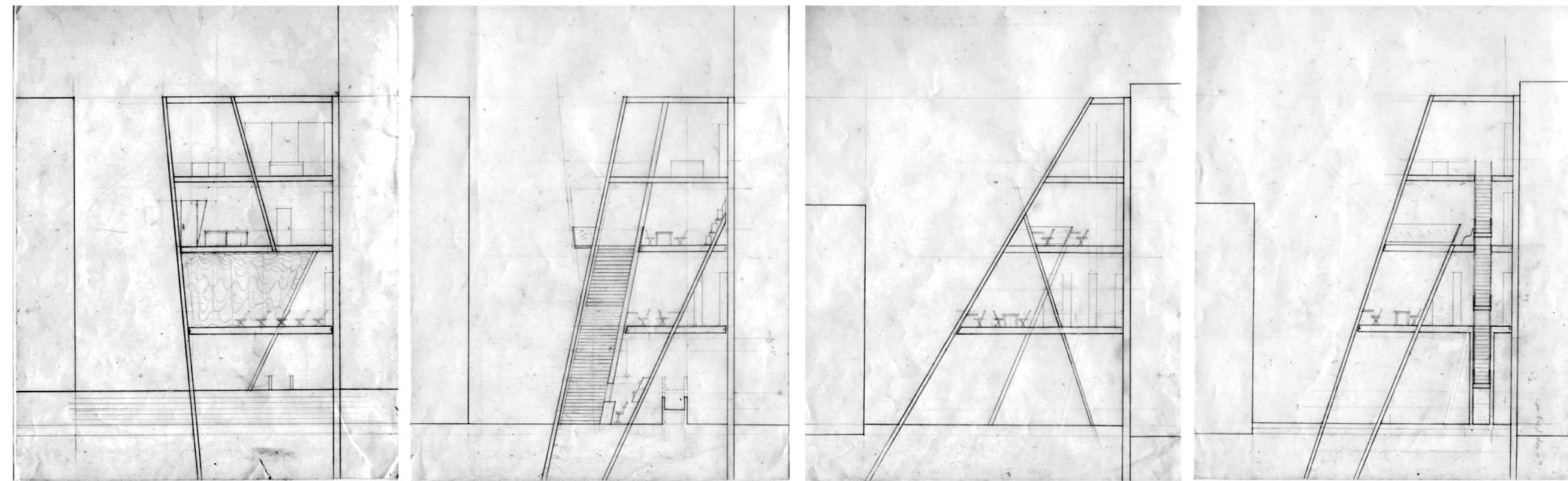
CASCADE LIBRARY

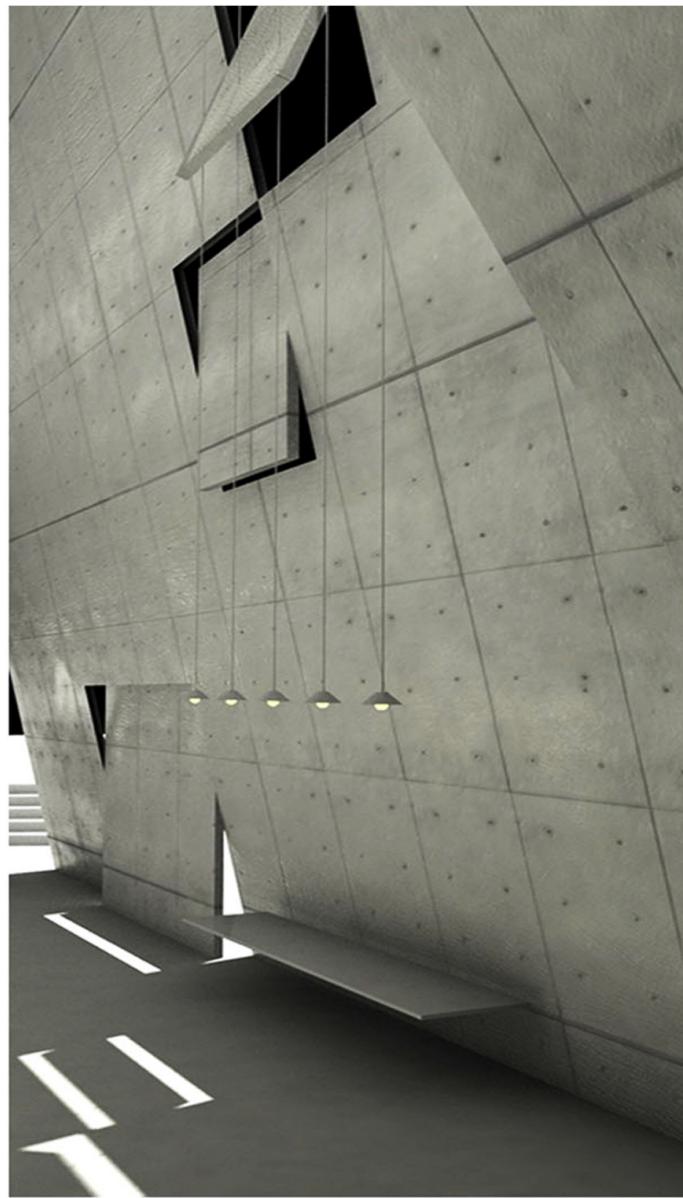
The project is sited in the Hudson Yards, an area that is currently post-industrial and harsh but poised for massive luxury development, another form of civic neglect. This library occupies a position as a refuge in a hostile environment. It connects the two streets that it spans and brings light into the narrow site. It is a resource for improving circulation, communication, literacy and transparency.

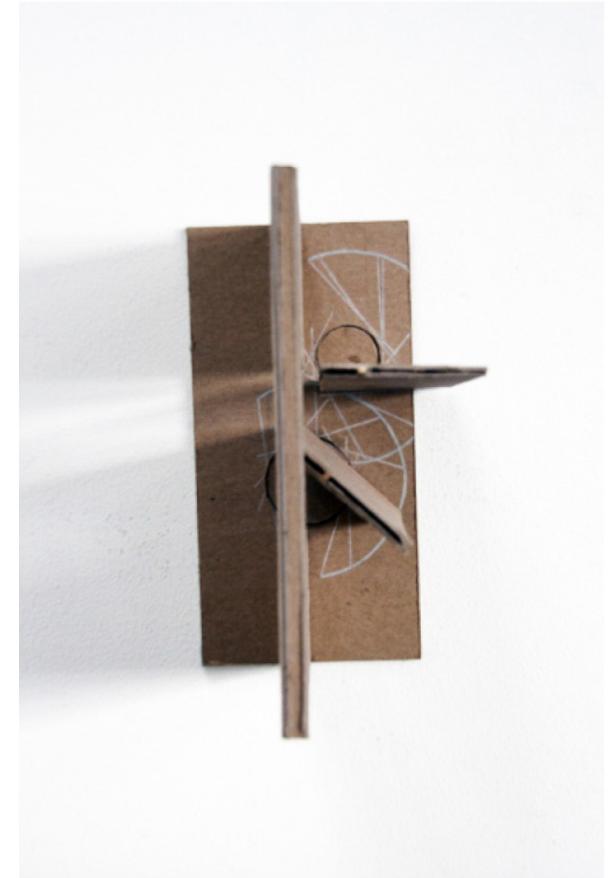


The sloping facades are composed of fixed and rotating panels that mediate the permeation of light and air. It creates a cascading play of shadows inside, and reflects light into the narrow alley outside. It also begins to blur the boundary between inside and outside.





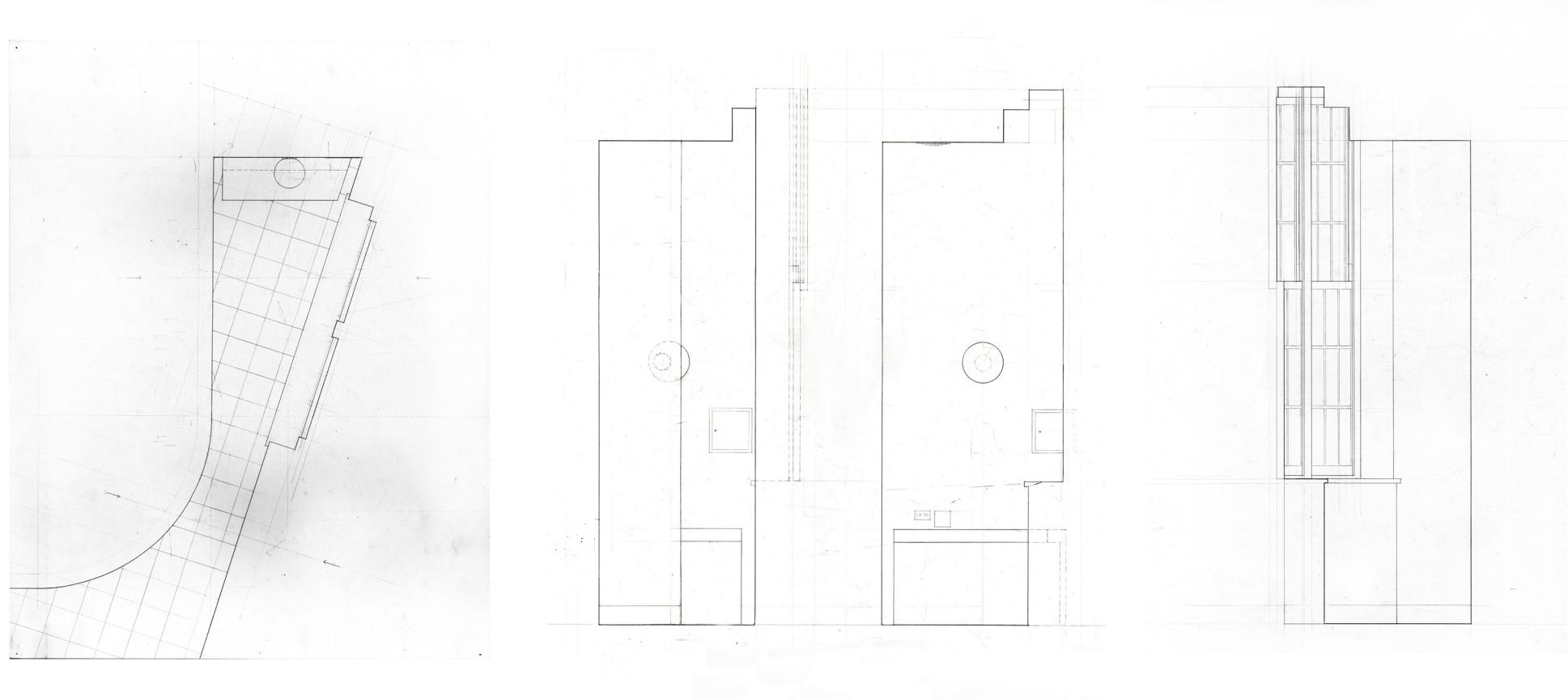




Studies of mechanisms for the relative motions of two-part rotating planes.

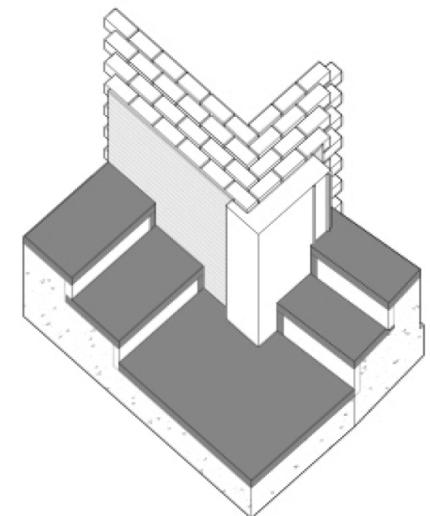
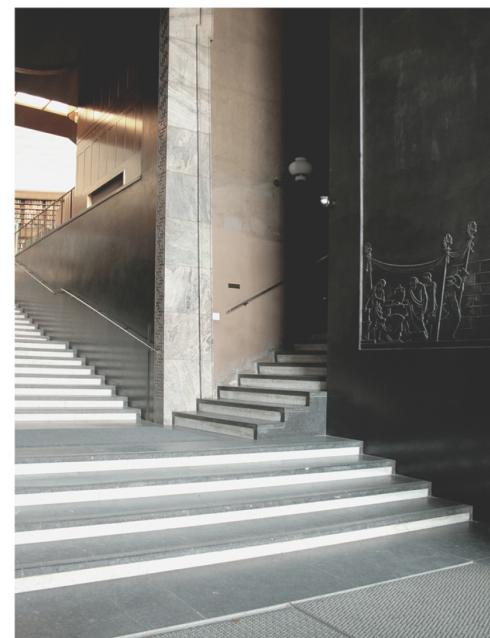
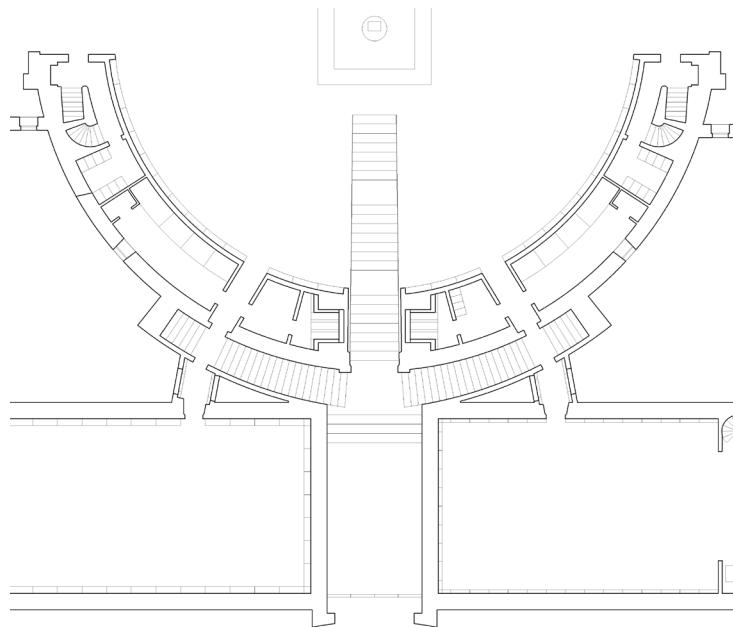
Moving together, they operate as a door that opens simultaneously upwards (as a roof and shelter) and downwards (as a ramp and providing access). The threshold, then, is a suspension between multiple possible realities.





ALCOVE: A PLACE TO READ

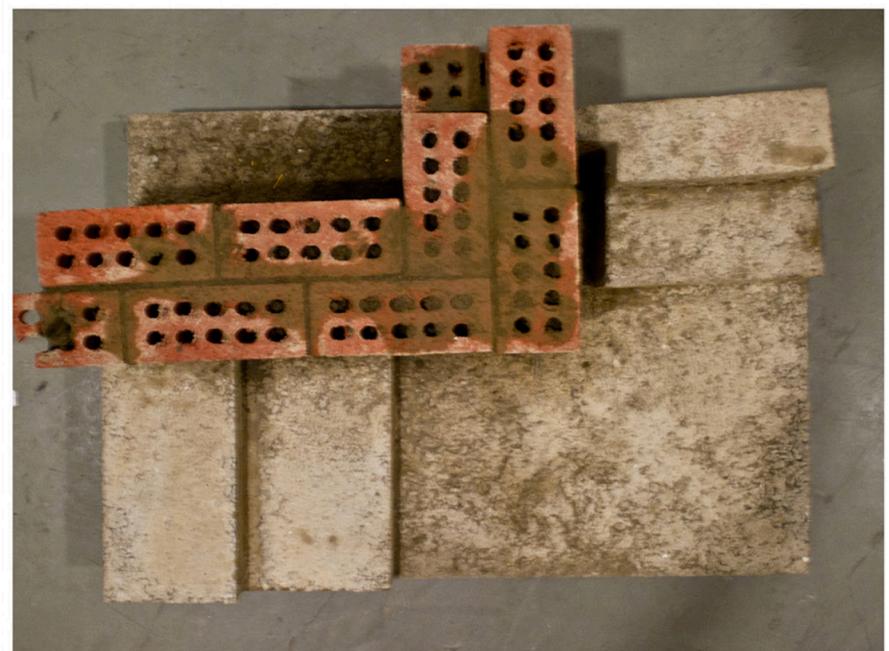
In-situ measurement and documentation of an alcove space behind the stairwell in the Cooper Union Foundation Building.
Plan; two sections taken along a path of movement around the curved wall into the alcove; section from inside the alcove looking outward.

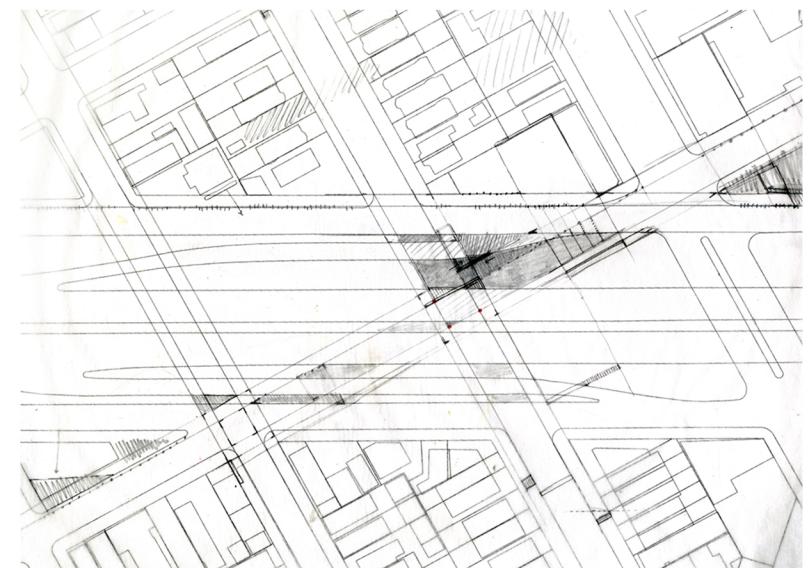
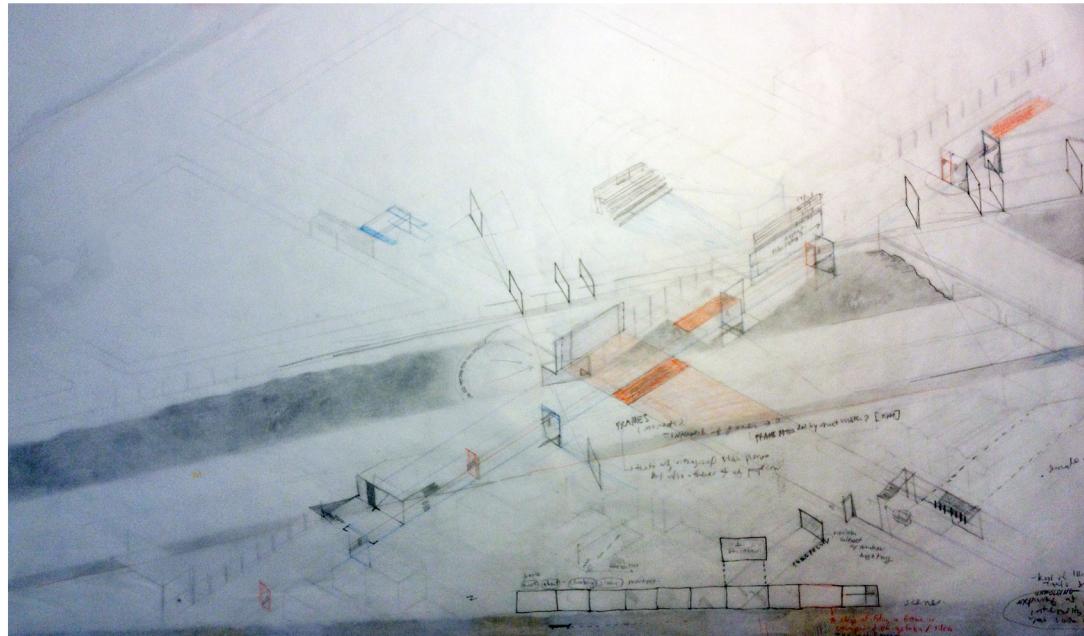


STOCKHOLM PUBLIC LIBRARY - Gunnar Asplund

Building technologies analysis. 1/2-scale detail reconstruction in concrete, brick, plaster, and dyed wood.

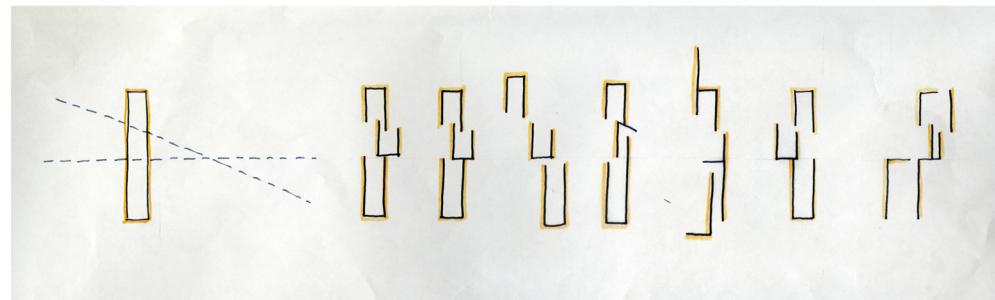
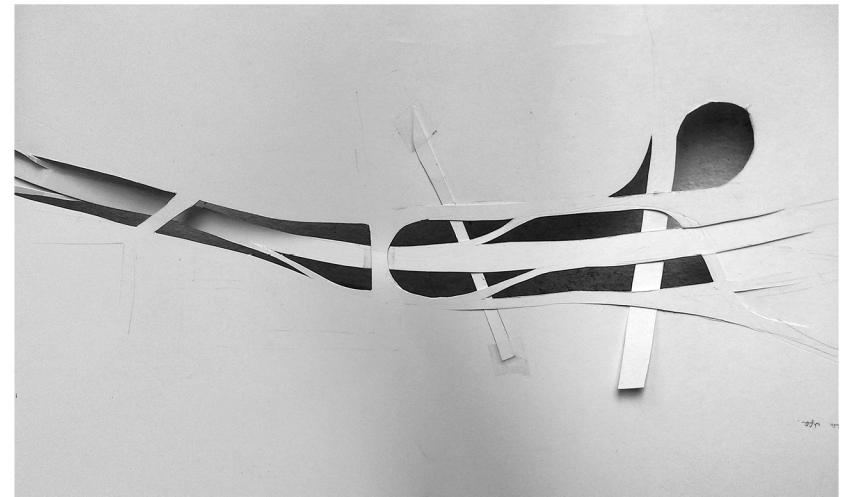
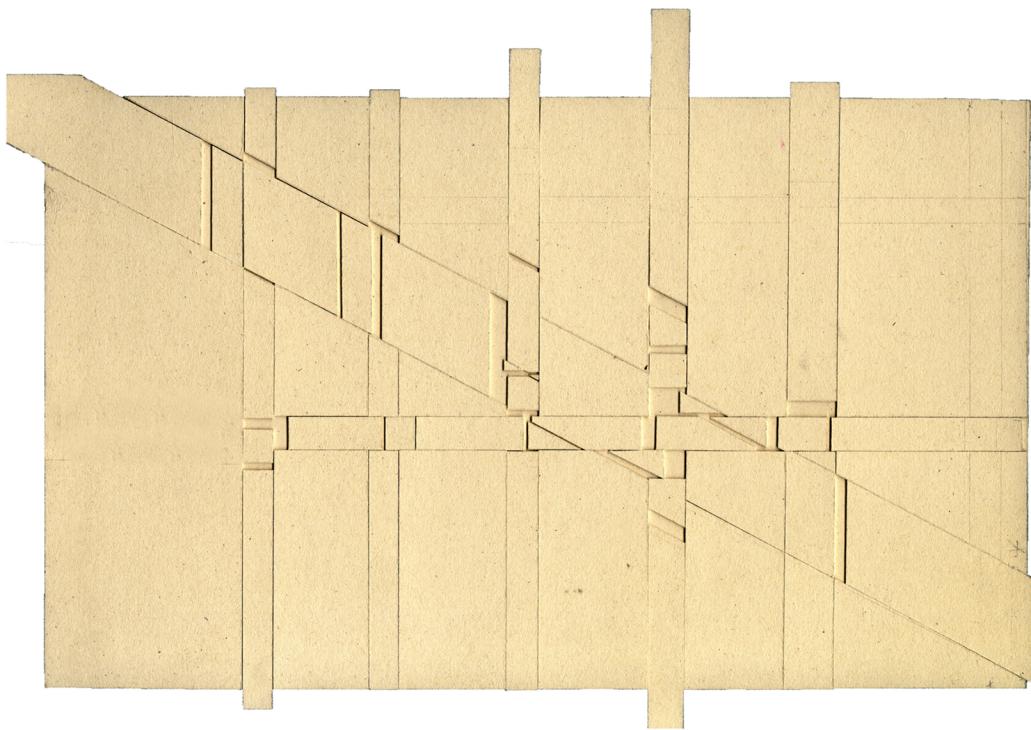
At the meeting of the entryway steps and spiral staircase is a subtle interaction of curves.





CROSS-BRONX EXPRESSWAY ARCHIPELAGO

The expressway was cleaved across the Bronx in an act of urban renewal at the expense of existing local networks. This project creates a cinematic experience of structures which link dispersed sites across distance and time. They take form as an archipelago: one story expressing itself in different ways as it emerges in many places. They begin to suggest a shared undercurrent in a fragmented community which can become comprehensible to itself again.



Notational reading of the urban site as a displaced spatial (and temporal) field, resulting in paradoxical conditions of simultaneous interiority and exteriority, exceeding of frames, gaps and intersections, and intersections that open up new encounters.



TERRACE HOUSE- Shigeru Ban Architects + Dean Maltz Architect

1:100 model of a residential tower design and urban context in downtown Vancouver. The structure is pioneering hybrid timber, concrete, steel construction. The design responds to the adjacent Evergreen Building by Arthur Erickson, as well as nearby tower typologies and zoning conditions, resulting in formal and structural solutions for light, air, and passive cooling.

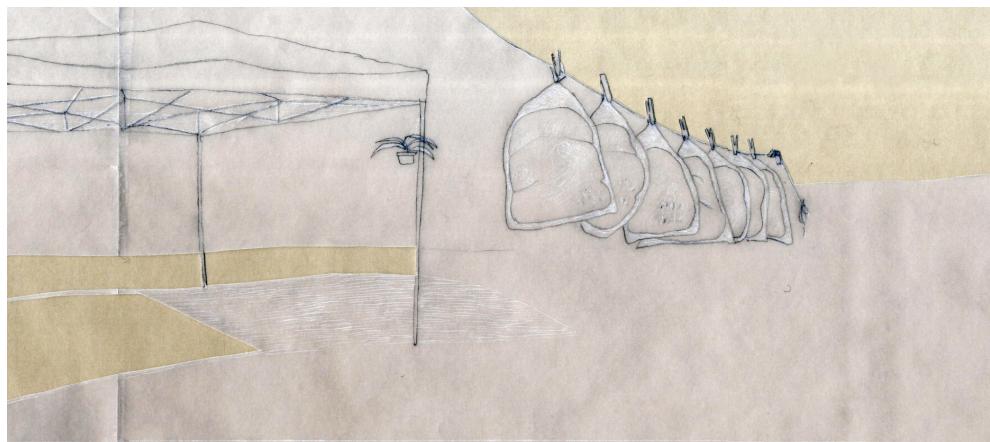
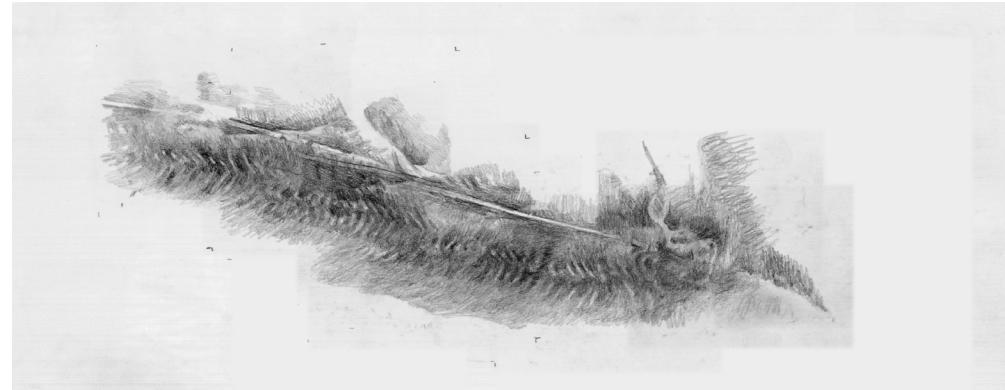


OCEAN SOUP

Benjamin Menschel Fellowship exhibition, in collaboration with Hui Rong Liu

Analog film documentation, drawings based on film, curved table, soup, writing, and installation

The installation draws a shifting horizon of fishing weights enacting plumb bobs, which both locate themselves and are in constant motion in response to the passage of inhabitants. Film frames of a man filleting salmon are recomposed along the stroke of the act of cutting: an attenuated structural spine or horizon of movement/time.



Our research in the Vancouver Island archipelagos was to find, draw and film the patterns of the natural and social systems of a culture very much shaped by its geography. The project explores the fluid dynamics of interacting flows: from the intimate scale of a meal of salmon soup and the body's gestation, to the rituals of filleting and cooking, to the operations of commercial scale of wholesale markets, to the scale of the oceans of international economic exchange.